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LES BARBOU IMPRIMEURS

LYON - LIMOGES - PARIS (1524 - 1820)

By Donovan J. McCune, M. D.

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QUARTERLY NEWS-LETTER

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Les Barbou Imprimeurs

LYON - LIMOGES - PARIS (1524 - 1820)

By Donovan J. McCune, M. D.*

(Crystallization and extension of extempore remarks imposed upon the members of the Roxburghe Club, San Francisco, 21 September 1965. Those present are the beneficiaries of a personal indulgence from the author whereby, having listened, they are not required to read.)

ALTHOUGH not widely or well known in the United States, the name Barbou is eminent in the history of printing in France. Virtually all of the standard French biographic and bibliographic dictionaries at the turn of the century carried notices concerning members of the family who headed printing and publishing organizations from the beginning of the sixteenth century to the end of the nineteenth.

Stanley Morison in *Four Centuries of Fine Printing* (1924) devotes five pages to reproductions from volumes printed by Joseph-Gérard Barbou at Paris. Among these are the title pages of volumes 1 and 2 of Fournier's *Manuel Typographique* (1764, 1766). Daniel Berkeley Updike in the second edition of *Printing Types* (1937) mentions the Barbous eight times. In his recent collaborative compendium with Day,

*Dr. McCune is Physician-in-Chief of the Permanente Medical Group, Vallejo, California.

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The Typographic Book (1963), Morison again reproduces examples of Barbou printing. It is surprising that Dibdin's *Introduction to the Greek and Latin Classics* pays scant attention to the Barbou series of Latin classics, although they are volumes of great typographic charm. It would appear that recent French printing had not achieved much repute across the Channel by 1827, the year of the fourth edition. DeVinne's *Plain Printing Types* (1902), which has much to say about Baskerville, Bodoni and many others, is singularly silent concerning the Barbous. The currently popular treatise, Glaister's *Encyclopedia of the Book* (1960), does not index Barbou.

It would appear that the first biographic researches concerning the Barbou family were undertaken by Pierre Poyet, an engineer, geologist and archeologist as well as a bibliographer and historian. Poyet's investigation was sparked by his good fortune in gaining access to the *Livre de Raison des Barbou*, of which more later, and other documents relating to the family. Poyet's untimely death in 1863 at the age of 40 interrupted the project, which was later taken up by Paul Ducourtieux who styled himself, among other things, a printer.

He published in 1896 at Limoges the results of his inquiry under the title *Les Barbou, Imprimeurs, Lyon-Limoges-Paris (1524-1820)*. Mr. Laurie Deval, the director of Elkin Mathews Ltd., the first bookseller to focus my attention upon Barbou printing and who with Herman Cohen of The Chiswick Book Shop, New York City, has found for me upwards of 40 of the volumes which they produced at Paris, made the happy discovery of a copy of Ducourtieux's book in the St. Bride's Printing Library at London. After the generous gift of copies of the pages devoted to Joseph-Gérard, Mr. Deval then provided at small expense a xerographic copy of the entire volume which runs to 411 pages. These sheets, printed on one side only, longitudinally on paper of 10 x 14 inches, presented an interesting problem in binding. This I solved by side-sewing in sections of eight to ten sheets, thus making a folio volume each leaf of which has two pages of the original text on the recto and a blank for notes on the verso.

Ducourtieux's study and my own collection of 46 volumes form the basis for this note. Neither Mr. Deval nor I have been able to unearth other sources or facts. It has not been possible to determine, for example, whether the family still survives in France or whether any of the descendants are engaged in printing or publishing.

Ducourtieux's book is divided into four parts: The first reproduces

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and analyzes the *Livre de Raison*; the second traces the history of the Lyons branch; the third of the branch at Limoges, and the last of that which flourished at Paris.

A word concerning the nature of a *Livre de Raison*. The term appears to have been applied to books of accounts (*liber rationalis*), originally devoted to a record of fiscal transactions but later, and understandably, becoming the document of entry for births, marriages and deaths within a family. The *Livre de Raison des Barbou* is replete with items of a biographic nature. It is written in the manuscript of several authors in quaint antique French, and contains orthographic and grammatical errors which are surprising in view of the presumed literacy of the writers.

Apparently the first Barbou to engage in printing was one Nicholas, who is recorded as having been so occupied at Paris between 1530 and 1542. There is no visible functional link between Nicholas and the Paris branch of the family which did not emerge until 150 years later. It may be, however, that he was in some way or other responsible for the establishment of the branch at Lyons. This was founded, probably in 1523 or 1524, by Jean I Barbou who had previously spent some time in one or another Parisian printing establishment, presumably under the auspices of Nicholas.

When Jean I decided to set up shop there Lyons was the typographic capital of France; this eminence reflected its position as a major center of European trade. It is estimated that there were 50 practicing printers at Lyons in 1500 and twice that number 20 years later. It is not surprising that many were Germans, Italians and Swiss. Some, such as Gryphius and De Tournes, achieved lasting fame. Despite the competition, Jean I evidently succeeded. Although there is no record of his production from the time of his arrival at Lyons until 1536, he must by that time have developed a substantial establishment for in this year he printed 5 works, 7 in 1537, 9 in 1538, and so on to a recorded total of 40 titles in 8 years. This is probably a minimum estimate; the list, which Ducourtieux supplies, is suspect of being incomplete. The breadth of topic is impressive: These 40 titles embrace anatomy, Latin grammar, law, medicine, the New Testament, works of piety, poetry and theology, and a few other matters of contemporary interest.

Two charming souvenirs of the activity of Jean I have been handed down. The first is an epigram in the style of Catullus, composed by

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Jean Voulté in honor of the man who was both his printer and one of his patron publishers.

"DE IOANNE BARBOO ET PHILIPPO RHOMANO

Quod tersus meus exeat libellus,
Quod purus, nitidus, carensq; naevis,
Quod raris obelis venit notandus,
Non debet mihi, sed meis amicis,
Qui curam exhibuere, qui laborem
Summum, quiq; operam modo incohato
Nunquam sponte operi suam negarunt,
Ut purus, nitidus foret libellus."

"That my little book may leave me
Gleaming, stainless, without birth-mark;
That it leave with few errata—
Thanks not to me but to the friendly
Care of those who gave their utmost,
Denying not their willing labor
That the little book might cleanly gleam."

The second is a quaint admonition appended to a list of errata in the volume of verse by Voulté.

"BARBOUS LECTORI.

Si tu praeter haec, reperiris Lector quae
oculos nostros fugerint, corrigit
& Autori nobisq; veniam dato,
VALE."

"BARBOU TO THE READER.

If, Reader, you discover others which have escaped our eyes,
correct them and forgive the Author and us. Farewell."

Jean's career closed in 1542. His descendants printed fitfully at Lyons until 1562 but added only five titles to the total. The Lyons branch never adopted a printer's mark.

Documentation of the long history of the Limoges branch of the family is relatively meager. It was founded in 1566 by Hugues, son of Jean I of Lyons, where Hugues had printed his first book in 1562. This branch survived for 300 years and was still in business in 1896 when Ducourtieux wrote. Mr. Deval's efforts to bring the story up to date have not been fruitful. During the 16th and 17th centuries suc-

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cessive generations of Barbous enjoyed a virtual monopoly of the field of printing in the area; competition did not move in until the 18th century. During the entire period the establishment was closely allied with the literary activities of the Haut-Limousin.

Although it was perhaps overenthusiastic to compare Hugues's books with those of the Elzevirs, the Estiennes and the Didots, it may be inferred that they were of distinguished typographic quality. Under his successors the product became and remained more pedestrian. Evidently the region was not disposed to support fine printing. In addition, the young males of the family had the unhappy habit of dying early, leaving the management of the business to their spouses who were manifestly more durably constituted. Their administrative habits suggest that they looked upon the combination of printing, publishing and bookselling—then a common triad of metiers—as a no-nonsense, bread-and-butter enterprise. In addition, the Limoges branch bound many of the volumes which it printed. Finally, it became a wholesale dealer in and a manufacturer of paper.

Ducourtieux provides a *bibliographie raisonne* of 393 titles, some of them repetitive, issued from 1573 to 1815. The scope of subject matter is broad. However, as a fairly safe and easily remembered generalization, it may be stated that the list is heavily weighted with works of piety, liturgical and ecclesiastical volumes, and Latin classics. They printed many volumes for the Jesuits. During the political upheavals of the late 18th and early 19th centuries they were in and out of printing for government.

From 1573 until 1820 they used five distinctive printer's marks. The common denominator of three was the motto *Meta Laboris Honor* (Esteem is the Prize of Effort). These are linked with the fourth by the French approximation, *De Long Travail Plaisir*. The fifth, which was used from 1716 to 1751 to identify the volumes which were printed for the active Paris branch, was the well-known *Aux Cigognes* (At the Storks or Cranes). Within a circle bounded by a snake with his tail in his mouth are two cranes, the one feeding the other mouth-to-mouth. This is the device which Mr. William P. Barlow, Jr., then Master of the Press, had reproduced for the cover of the invitations, which he printed, to the meeting of the Roxburghe Club at which these remarks were first unveiled.

The Barbou family at Paris had a relatively short but brilliant career of about 100 years. It was founded in 1704 by Jean-Joseph, who

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started as a bookseller and so remained until 1717 when, in association with a younger brother, Joseph, he added printing to his repertory. From 1736 to 1752 he was assisted by his nephew, Joseph-Gérard, who succeeded him at his death in 1752 and who continued to print and publish until 1790. It was during the primacy of the latter that the name Barbou achieved its greatest distinction. Title to the Paris firm was sold by Joseph Hugues Barbou to Auguste Delalain, thus ending the activity of the family in the capital.

Although between 1711 and 1808 they printed and published 545 titles, the durable fame of the Barbous of Paris is based, above all else, on the series of Latin Classics sponsored by Joseph-Gérard between 1753 and 1780.

The demise of the last of the Elzevirs in 1712 brought to an end the publication of the writings of Latin authors which had appeared under their imprint regularly since 1592. The convenient size, appealing typography and admirable presswork of these volumes had made the name Elzevir almost sacramental to readers of the times and, according to Brunet, the cessation of their production made the volumes the object of "a burning greed" (*convoitise ardente*) on the part of bibliophiles.

Alert to the demand for books of this sort, Antoine-Urbain (II) Coustelier set out in 1743 to imitate the Elzevirs. In this he was following in a way the example of his father who had published Pliny and Catullus between 1683 and 1712. Several other Paris publishers joined in seeking to meet the presumably profitable demand. After a time the keenness of competition slackened somewhat, so that in 1753 Joseph-Gérard judged the moment to be ripe to enter the field. Therefore, he amassed the capital required for the venture, and arranged to secure their stocks of volumes already printed but undistributed. From this time until 1780, a period of 27 years, he added annually one or more titles, so that at his death in 1890 the collection of Latin Classics included the complete texts of 34 authors in 68 volumes. Each is uniform duodecimo*, embellished with engravings, chapter

*With only insignificant variation, probably caused by trimming in binding, the pages measure 155 x 85 mm. Contemporary commentators and Ducourtieux invariably describe them as duodecimo. However, modern cataloguers sometimes refer to them as small octavo. Most readers will not need a reminder that the nomenclature of format does not depend upon the size of the page but upon the manner in which imposition was arranged on the original sheet, with an eye to later folding and separation into signatures. (*An Introduction to Bibliography*, R. B. McKerrow, Oxford, 2nd impression, 1928.) Examination of a representative number of signatures in a random sample of the volumes at my disposal leads me to affirm that the format is, in fact, duodecimo.

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headings, head pieces and tail pieces designed by outstanding artists of the period.

This was an epoch in French book production which was characterized by the *nouveauté*. Down with folios and quartos! Long live the little book! Octavos, duodecimos, sextodecimos and even quartovicesimos multiplied to outpace the old, traditional sizes. Appealing typographic ornaments, executed by Gravelot, Eisen, Moreau, Marillier or Saint-Aubin became the rage, and the pupils of Lebas created a school for the design of binder's stamps. Paul Lecroix has commented somewhat acidly that, while these embellishments hardly heightened the intrinsic value of long venerated Latin texts, they certainly increased the cost.

To reach the mainstream of success Joseph-Gérard had only to follow the path of publishers who had preceded him. At the time when the correctness of Latin classical texts was the center of attention, he employed the most competent editors. The prefaces which they wrote for the various titles attest the assiduity of their collation of primitive sources; the aim was to achieve texts as like as possible to those written by authors dead nearly two millenia and whose writings had been lost beyond recovery for nearly a thousand years until they reappeared in the form of late and apocryphal copies, few of which were made earlier than the tenth century. Since appearance was paramount, Joseph-Gérard employed the ablest designers, and printed on the beautiful papers of Vivrais and Angumois, with the new types of Fournier le Jeune. After 1755 many of the volumes displayed at the end of the text the advertisement, "*Litterae, quibus impressus est hic liber, a P. S. Fournier juniore incisae sunt*". The use of this hallmark was not limited to Barbou. I have, for example, a copy of Horace with the valuable shoulder notes of the Englishman John Bond (first edition, London, 1606), printed in 1767 at Orleans by Couret de Villeneuve, which contains the same notice, identically worded and punctuated. This volume mystified me for a time because of its close conformity in format and typography, and identity in binding with the other members of the series of Latin classics. I searched page after page for some sign that might locate its origin at Paris rather than Orleans. I am now convinced that the apparent consanguinity is the result of intentional imitation achieved through the use of the same type and format, indistinguishably similar paper and a style of binding known as *la relieure Barbou* which Ducourtieux asserts was widely copied. This

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statement is supported by a copy which I have of a four-volume *Nouvelle Bibliothèque D'un Homme De Gout*, printed at Paris in 1777 and unmistakably bound according to the conventions of *la relieure Barbou*. Incidentally, volume I contains a eulogistic essay on the Latin classics of Coustelier and Barbou.

As mentioned above, the format of the series was uniformly square duodecimo. In general, they were issued bound, although this was not always the case. My collection contains six volumes from the library of the late Templeton Crocker, three of the 1749 edition of Virgil and three of the 1755 edition of Plautus, which Warren Howell assures me were bound by Derome, although the tickets are lacking. I have also the two-volume *Novum Testamentum* on vellum, one of the few examples of Barbou's use of this printing surface. It is bound in polished morocco. The remaining 36 volumes, which must be of variegated provenance, are bound identically in marbled calf; i. e., calf which has been sprinkled with dilute sulfuric or other strong acid which was allowed to remain in contact with the leather long enough to etch the surface before being washed away. This practice produced a random design by local damage to the surface of the leather, thus rendering it vulnerable to deterioration through oxidative and probably microbial influences; it has long been deprecated by binders and librarians. However, high technical competence must be conceded to Barbou's binders, for the almost-200-years-old volumes on my shelves show little damage from this detail of decoration; the signs of age which they display are more the result of neglect and physical abuse than of chemical mistreatment. Edges were always gilt. The books were uniformly sewn flexibly over four hidden cords and had tight backs. The conventional five bands were symbolized by gold tooling, thus dividing the back into six compartments, one or two of which were occupied by the leather labels, usually maroon in color, the others being lightly tooled with flowers, commonly the thistle, or merely ornamental artifacts. Externally the margins of the boards are emphasized with fillets; the edges were tooled and the squares adorned with dentelles.

At the time of their publication the individual volumes were priced at 5 to 6 livres each and the price of the entire collection of 68 volumes in 1782 was 395 livres, 5.8 livres per volume, evidently not cheaper by the dozen. The Paris livre was nominally worth \$0.25. The reader can select his own coefficient for calculating the purchasing

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power of the livre in the last half of the eighteenth century. In *The Age of Voltaire* (1965) the Durants assign it a present value of \$1.25, an estimate which seems low to me but which I cannot challenge. Thus, a 6-livre volume would have sold for about \$7.00 by today's measure. This price would doubtless have limited the market to the well-to-do. Louis XV or Voltaire may have bought some of these volumes but we shall probably never know, for they were not published by subscription but through the open market. The original prices seem to have held stable for a long time; Ducourtieux states that booksellers' catalogues of 1896 still quoted approximately the publisher's prices. Even in 1965 they remain within the range of a collector of modest means: a hasty examination of my own expenditures results in an average of about \$15.00 per volume of the Latin Classics. Not surprisingly, Fournier's *Manuel Typographique* in two volumes and the rare two-volume *Novum Testamentum* on vellum cost considerably more.

Information is not available concerning the size of the editions. I have the undocumented impression that editions of the time ran to 1,000 copies, more or less. Whatever their size, the demand for some titles of the series required that they be reprinted, once, twice or three times.

Between 1713 and 1801 the Paris branch used five printer's marks. The two of greatest interest are the *Aux Cigognes* which distinguished the books printed at Limoges, and the *Non Solus* device of the Elzevirs, used apparently to enhance saleability; some of the volumes so marked contain the fictitious imprint *Lugduni Batavorum*. The fifth and final device carried the motto *Et Fructu et Foliis*, pendent from a tree under which, again, one crane is feeding another.

Between 1711 and 1808 the Paris branch printed 545 titles, including a considerable number of reprints. Again, the scope of topic was wide. This branch, too, printed for the Jesuits until the Society was suppressed. As stated, the fame of the name rests chiefly upon the series of Latin classics printed by Joseph-Gérard.

As far as I know, this essay is the first summary of the Barbou family in English. It is unlikely either that anyone else will soon repeat the effort or that he would find so obliging an editor as David Magee. Hence, for the benefit of a few persons who have expressed an explicit interest, I venture to reproduce here a definitive list of these classics exactly as prepared by Joseph-Gérard himself.

P. TERENTII COMOEDIAE, 2 vol., 1753 (Le Loup et Mériqot).

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- CATULLUS, TIBULLUS, PROPERTIUS, 1754 (this is the edition of 1743 with change of title), republished in 1792.
- T. LUCRETII CARI OPERA, 1754 (this is the edition of 1744 with changed title).
- MARTIALIS EPIGRAMMATA, 2 vol., 1754 (this is the edition of 1753 with changed title).
- EUTROPIUS, 1754 (this is the edition of 1746 with changed title), reprinted in 1793.
- PHAEDRI FABULAE, 1754 (there had been 2 editions: those of 1742 [Coustelier] and that of 1747 [Grangé], of which the titles had been changed), republished in 1783 and 1802 (Brotier).
- C. JULII CAESARIS COMMENTARIA, 2 vol., 1755.
- QUINTUS CURTIUS, 1757.
- PLAUTI COMOEDIAE, 3 vol., 1759.
- SARBIEVII (MATHIAE CASIMIRI) CARMINA, 1759, republished in 1791.
- C. CORNELIUS TACITUS, 3 vol., 1760, republished in 1793 (J.-N. Lallemant).
- SELECTA SENECAE PHILOSOPHI OPERA, 1761, republished in 1790.
- PUBLII OVIDII NASONIS OPERA, 3 vol., 1762, republished in 1793.
- P. VIRGILII MARONIS OPERA, 2 vol., 1767 (the edition of 1745 [Coustelier] contained 3 vol.), republished in 1790.
- LUCANI PHARSALIA, 1767 (there had been an edition in 1745).
- CORNELIUS NEPOS, 1767 (there had been an edition in 1745), republished in 1784.
- NOVUM JESU-CHRISTI TESTAMENTUM, 1767, republished in 1785.
- M. T. CICERONIS OPERA OMNIA, 14 vol., 1768 (J.-N. Lallemant).
- CAII PLINII SECUNDI EPISTOLAE ET PANEGYRICUS TRAJANO DICTUS, 1769, republished in 1788 (J.-N. Lallemant).
- JUSTINUS, 1770.
- SARCOTIS ET CAROLI V IMP. PANEGYRIS, CARMINA, AUCTORE MASENIO, 1771 (there had been an edition in 1757).
- SALLUSTIUS, 1774 (there had been editions in 1744 and 1761), republished in 1801.
- JAC. VANIERII PROEDIIUM RUSTICUM, 1774 (small octavo), republished in 1786.
- Q. HORATII FLACCI OPERA, 1775 (there had been editions in 1746 and 1763).
- TITUS LIVIUS, 7 vol., 1775.
- JUVENALIS ET PERSII SATYRAE, 1776 (there had been an edition in 1746 and another with a new title in 1754), republished in 1801.

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SENECAE DE BENEFICIIS ET DE CLEMENTIA EXCERPTA, 1776.

VELLEIUS PATERCULUS ET FLORUS, 1777 (there had been an edition in 1746).

D ERASMI ENCOMIUM MORIAE, ET MORI UTOPIA, 1777 (there had been an edition in 1765).

F. J. DESBILLONS FABULAE AESOPIAE, 1778 (there had been editions in 1759 and 1769).

AMONITATES POETICAE, SIVE TH. BEZAE, MURETI POEMATATA, ET J. SECUNDI JUVENILIA, J. BELLAI AMORES, 1779 (there had been an edition in 1757).

CAII PLINII HISTORIA NATURALIS, 6 vol., 1779 (Brotier).

DE IMITATIONE CHRISTI, EX RECENS. J. VALART, 1780 (there had been editions in 1758, 1764 and 1773), republished by Beauzée in 1789.

RENATI RAPINI HORTORUM LIBRI IV ET CULTURA HORTENSIS, 1780.

As stated earlier, this list adds up to 34 titles in 68 volumes. Joseph-Gérard himself printed all of these from the Caesar of 1755 onward; the earlier titles were purchased from other printers and publishers.

Long as it may seem to the reader, this epitome represents compression to the point of deformity of the 411 pages which Ducourtieux published. The original contains genealogic, bibliographic, biographic, fiscal, typographic and general historical information in an almost unbelievable plethora of meticulous detail.

Report on the Library

By Albert Sperisen

THE CURRENT COMPETITION by institutions and the more affluent private collector in the field of rare and important books has somewhat curtailed your Library Committee's purchases—in spite of the fact that the successes of our three auctions have allowed us to (almost) compete in this field. Well, that's an easy excuse. Actually, the slowness in purchasing can be directly attributed to a pressing need for a list of wanted items—which, unfortunately, is not very easy to make. The Club is pioneering in a field of collecting that has no known counterpart and with subjects about which few authorities are knowledgeable. By good luck, this field of collecting seldom overlaps institutional buying and the prices paid for the few items which

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we have bought have been relatively modest. (Booksellers, please note.)

In a past issue of the Quarterly, we have told you of some of the rare items that we have been fortunate in buying for the Club. And so again through a happy purchase we can announce three very desirable books. One is an extremely rare lithographic incunable; the second, while not so rare, is the first use of a lithograph as an illustration in a book; and the third is a Grabhorn item.

The first is a second edition (there are ten copies only recorded of the first edition) which is probably the first use of color in lithography. Nepomuk Strixner, a pioneer in lithography, "opened a new field in lithography as a reproductive medium by copying Durer's drawings for the Prayer Book of Maximilian (originally produced for the Emperor in 1513) which were printed by Senefelder"—the founder of lithography.

Our edition differs in two respects from the first edition. First, the publisher, Ionnes Stuntz, having secured sets of Strixner's original lithographs, improved on the original edition by filling the blank shapes within these reproduced drawings with the Lord's Prayer in 43 different and exotic languages and "types" for the 43 different illustrations. And secondly, someone other than the original copyist (presumably Strixner) did a much finer interpretation of the Durer self-portrait which is the frontispiece of these two copies. In our copy, the portrait is a much finer delineation in both rendering and technique—much more of a *facsimile* than the one used in the original edition. (This point was made after purchase, by comparing our copy with a halftone reproduction in Felix Mann's book on lithography. The quote used above is also from this book.) The given title of this book is *Oratio Dominica Polyglotta Singularum Linguarum Characteribus expressa et Delineationibus Alberti Durerie* (Munich, 1817). It is a folio in its original boards.

Our second purchase is *Antiquities of Westminster* by (J. T.) Smith and printed by T. Bensley for the author (who was also responsible for almost all of the illustrations), June 9, 1807. This is a first edition and it is bound in contemporary diced russia with simple gold rules but rebacked, though nicely.

The book contains 36 full-page plates of which 14 are in color, mostly by hand. Further, these illustrations are examples of every then known method of reproducing drawings or paintings, i.e., aqua-

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tints, stipple and line engravings, wood engravings and a lithograph (then called "Polyautography") made for this book by Philipp Andre, Senefelder's representative, who took out patents for Senefelder in England in 1801. On pages 48 through 50, there is a long digression by the author giving a full account of the preparation and the printing of this lithographic plate—and of the subsequent mishap by which it was destroyed after 300 impressions had been made. Our copy has both the lithograph and the subsequent copper engraving which replaced it in the remainder of the edition.

And the third book should not come as a surprise. Some while ago when we first discussed our new book-building concept in these pages, we mentioned, among other book-wants, that we would like to own a copy of the Grabhorn Press *Mliss*. This book, while not the first use of a printing technique invented by the Grabhorns, is probably the finest exhibition of their ingenious method of color printing without the use of color printing-plates. In this instance, with the exception of the key or "drawing" plate, all of the color textures were printed from actual materials such as linoleum, cloth, leather and sandpaper. This is an outstanding example of the skill and inventiveness of the Grabhorns and it is typical of the rich printing effects that this Press has achieved in the field of fine printing.

Another Grabhorn book the Club would dearly like to own is their *Taos Pueblo*. This is another example of a first in printing and we believe it to be an example that could never again be duplicated. The paper was made for this book and it was photographically sensitized by Will Dassonville so that Ansel Adams's great photographs could be printed directly on the paper, thus making each print an *original* photograph! Although this is a complete *tour de force*, it is another magnificent example of the creativeness of this world-renowned printing office.

The Club's Auctions (concluded)

This concludes publication of the Club's recent auction sales. Items are again listed below by catalogue number and selling price.

AUCTION NUMBER TWO October 19, 1964

1. \$26.00	2. \$27.50	3. \$26.00
4. \$625.00	5. \$300.00	6. \$30.00

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7. \$31.00	8. \$10.00	9. \$ 6.00
10. \$50.00	11. \$22.50	12. \$12.50
13. \$11.00	14. \$225.00	15. \$22.50
16. \$15.00	17. \$ 9.00	18. \$15.00
19. \$10.00	20. \$11.00	21. \$ 5.00
22. \$22.50	23. \$ 5.00	24. \$12.50
25. \$20.00	26. \$35.00	27. \$15.00
28. \$12.50	29. \$47.50	30. \$35.00
31. \$46.00	32. \$45.00	33. \$10.00
34. \$ 6.00	35. \$ 5.00	36. \$ 5.00
37. \$ 3.00	38. \$41.00	39. \$ 7.50
40. \$16.00	41. \$12.50	42. \$16.00
43. \$16.00	44. \$ 7.00	45. \$10.00
46. \$19.00	47. \$ 6.00	48. \$50.00
49. \$33.00	50. \$ 7.00	51. \$13.00
52. \$ 7.00	53. \$24.00	54. \$ 7.50
55. \$16.00	56. \$11.00	57. \$41.00
58. \$47.50	59. \$27.00	60. \$12.50
61. \$22.50	62. \$57.50	63. \$13.00
64. \$16.00	65. \$ 8.00	66. \$17.00
67. \$12.00	68. \$ 7.50	69. \$13.00
70. \$25.00	71. \$10.00	72. \$15.00
73. \$12.50	74. \$ 6.00	75. \$ 7.00
76. \$15.00	77. \$45.00	78. \$ 3.00
79. \$20.00	80. \$ 4.00	81. \$ 2.00
82. \$ 6.00	83. \$25.00	84. \$ 8.00
85. \$ 6.00	86. \$ 8.00	87. \$11.00
88. \$ 7.00	89. \$15.00	90. \$20.00
91. \$10.00	92. \$ 5.00	93. \$30.00
94. \$ 8.00	95. \$21.00	96. \$ 8.00
97. \$27.50	98. \$15.50	99. \$35.00
100. \$30.00	101. \$22.50	102. \$12.50
103. \$12.00	104. \$ 4.00	105. \$ 2.00
106. \$16.00	107. \$ 6.00	108. \$ 1.00
109. \$ 8.50	110. \$ 3.00	

AUCTION NUMBER THREE September 18, 1965

1. \$27.50	2. \$26.00	3. \$25.00
4. \$ 6.00	5. \$200.00	6. \$355.00

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7. \$255.00	8. \$130.00	9. \$55.00
10. \$150.00	11. \$265.00	12. \$65.00
13. \$55.00	14. \$85.00	15. \$ 8.00
16. \$29.00	17. \$18.00	18. \$40.00
19. \$30.00	20. \$ 5.00	21. \$16.00
22. \$30.00	23. \$ 8.00	24. \$10.00
25. \$13.00	26. \$28.00	27. \$ 5.00
28. \$11.00	29. \$11.00	30. \$150.00
31. \$16.00	32. \$15.00	33. \$ 8.00
34. \$ 3.00	35. \$10.00	36. \$ 3.00
37. \$19.00	38. \$11.00	39. \$10.00
40. \$24.00	41. \$65.00	42. \$26.00
43. \$ 8.00	44. \$ 5.00	45. \$ 5.00
46. \$ 4.00	47. \$13.00	48. \$ 5.00
49. \$16.00	50. \$60.00	51. \$70.00
52. \$20.00	53. \$40.00	54. (withdrawn)
55. \$30.00	56. \$10.00	57. \$13.00
58. \$ 4.00	59. \$ 3.00	60. \$100.00
61. \$ 3.00	62. \$ 7.00	63. \$10.00
64. \$40.00	65. \$66.00	66. \$45.00
67. \$56.00	68. \$ 7.50	69. \$11.00
70. \$65.00	71. \$ 7.50	72. \$ 9.00
73. \$ 6.00	74. \$11.00	75. \$ 8.00
76. \$70.00	77. \$ 6.00	78. \$ 3.00
79. \$85.00	80. \$30.00	81. \$50.00
82. \$45.00	83. \$48.00	84. \$33.00
85. \$60.00	86. \$62.00	87. \$55.00
88. \$27.50	89. \$105.00	90. \$130.00
91. \$26.00	92. \$36.00	93. \$100.00
94. \$ 7.50	95. \$26.00	96. \$12.00
97. \$10.00	98. \$ 7.00	99. \$13.00
100. \$31.00	101. \$16.00	102. \$ 7.50
103. \$30.00	104. \$11.00	105. \$13.00
106. \$15.00	107. \$ 7.00	108. \$ 8.00
109. \$17.00	110. \$12.00	111. \$ 4.00
112. \$ 5.50	113. \$11.00	114. \$ 5.00
115. \$ 2.00	116. \$ 2.00	117. \$13.00
118. \$ 9.00	119. \$ 5.00	120. \$ 3.00
121. \$ 6.00	122. \$ 5.00	123. \$ 6.00

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124. \$ 7.00	125. \$25.00	126. \$23.00
127. \$ 1.00	128. \$ 7.00	129. \$41.00
130. \$67.50	131. \$35.00	132. \$45.00
133. \$45.00	134. \$30.00	135. \$62.50
136. \$35.00	137. \$26.00	138. \$ 2.00
139. \$27.50	140. \$42.00	141. \$16.00
142. \$36.00	143. \$22.00	144. \$15.00
145. \$38.00	146. \$18.00	147. \$35.00
148. \$ 7.50	149. \$12.00	150. \$ 4.00
151. \$11.00	152. \$16.00	153. \$ 2.00
154. \$ 6.00	155. \$ 5.00	156. \$10.00
157. \$ 8.00	158. \$10.00	159. \$10.00
160. \$ 3.00	161. \$10.00	162. \$ 5.00
163. \$11.00	164. \$70.00	165. \$12.00
166. \$ 7.50	167. \$ 5.00	168. \$ 6.00
169. \$55.00	170. \$12.00	171. \$ 7.50
172. \$ 8.00	173. \$13.00	174. \$11.00
175. \$ 6.00	176. \$ 5.00	177. \$ 4.00
178. \$17.50	179. \$12.00	180. \$ 6.00
181. \$ 3.00	182. \$10.00	183. \$17.00
184. \$22.00	185. \$ 8.00	186. \$15.00
187. \$41.00	188. \$ 4.50	189. \$ 3.00
190. \$15.00	191. \$35.00	192. \$10.00
193. \$ 9.00	194. \$ 7.50	195. \$21.00
196. \$ 8.00	197. \$10.00	198. \$12.00
199. \$25.00	200. \$ 7.50	201. \$ 5.00
202. \$ 8.50	203. \$16.00	

Notes on Publications

THE BOOK TO BE ISSUED this spring is a major publication written specially for the Club. Its title is *The Seacoast of Bohemia* and it tells, as the subtitle indicates, "The Story of Early Carmel." The author is Franklin Walker, Professor of American literature at Mills College, who is the most widely known authority on the literature and literary history of California. His *San Francisco's Literary Frontier*, published some years ago by Knopf, is a classic account, and his *Literary History of Southern California*, published by the University of California Press, is equally authoritative. The fact that these two books are called classic and authoritative should not lead any members to

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suppose they are anything but lively. Just as lively, but also just as significant is this first history of the literary life of Carmel that the Club is now privileged to publish. Professor Walker wrote this 37,000-word book just for the Club and in its seven chapters he tells the full romantic story of Bohemian Carmel from the coming of the first writers and artists to the 1920's.

The Seacoast of Bohemia is Professor Walker's fourth book for the Club but the first one exclusively written for it since the others edited works by Prentice Mulford, Mary Austin, and Frank Norris. The book is to be handsomely printed by Jack Stauffacher, and is to be heavily illustrated with lively and intimate snapshots of early Carmel denizens, including George Sterling, Jack London, Jimmy Hopper, Nora May French, Harry Leon Wilson, Sinclair Lewis, and the last major figure to be treated, Robinson Jeffers.

Elected to Membership

THE FOLLOWING have been elected since the publication of the Winter News-Letter:

Member	Address	Sponsor
Douglas C. Ewing	Philadelphia, Pa.	Alfred L. Bush
J. P. Price	Fresno	Membership Committee
Dr. & Mrs. Ellsworth		
F. Quinlan	San Francisco	Mrs. William Scott
Mrs. John T. Stephenson	San Francisco	Mrs. Richard Y. Dakin
Denison Library, Scripps		
College	Claremont	Membership Committee

New Sustaining Members

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$25 a year. The following have changed from Regular to Sustaining Membership:

WEBSTER A. JONES	Encino
WARD E. TERRY	Denver, Colorado

Exhibitions

ONCE AGAIN the Book Club initiates the northern California showing of the Rounce & Coffin Club's annual Western Books Exhibition, which will be on display February 21 through March 11.

LAST YEAR marked the fiftieth anniversary of Alfred A. Knopf's entry into book publishing, and in observance of the event a group of individuals who

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operate private presses was asked to participate in the creation of a testimonial keepsake. Each individual was asked to prepare a printed signature, page size 4½" x 7", four or more pages, any choice of stock, in an edition of 150 copies. Forty-nine printers responded. After collating, and the writing of a foreword, two special copies were bound for Mr. Knopf, and the rest were placed in special slipcases. Each contributor received one set.

Two local presses participated in creating the keepsake: Lewis and Dorothy Allen of The Allen Press, and Jack Stauffacher of the Greenwood Press. They have been kind enough to lend the Book Club their copies of the keepsake for the exhibit, which will follow the current exhibit of Western Books. The Knopf exhibit will open March 14 and continue through April.

Annual Meeting

THE ANNUAL MEETING of The Book Club of California will be held at the Club rooms, 545 Sutter Street, San Francisco, on Tuesday, March 15, at 11:30 a.m.

Dorothy Whitnah, *Executive Secretary*

Serendipity

THE CLUB LIBRARY has recently received two very welcome additions in the field of modern printing. From the Pittsburgh Bibliophiles comes *Hunt Roman: The Birth of a Type*, with Commentary and Notes by Hermann Zapf and Jack Werner Stauffacher, and Foreword by George H. M. Lawrence. The book outlines the story of the designing and cutting of this new typeface, which was commissioned from Zapf by Roy A. Hunt on behalf of the Hunt Botanical Library in Pittsburgh. An extremely handsome volume, it was designed by Jack Werner Stauffacher (the printer of the Book Club's forthcoming spring publication), and handset in (naturally) Hunt Roman. It is abundantly illustrated with Zapf's preliminary designs and proofs (many in three colors), and with photographs of production operations at the Stempel Foundry in Frankfurt, where the punches were cut and the type was cast. The edition is limited to 750 copies. (64pp.; \$15.00; available from the Pittsburgh Bibliophiles, Hunt Botanical Library, Carnegie Institute of Technology, Pittsburgh, Penna. 15213.)

Our second acquisition, a gift of the author, is *Library Publications* by William Holman, Librarian of the San Francisco Public Library and a Director of the Book Club. The book gives concise, practical advice to librarians

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on the fundamentals of printing, especially on a limited budget. But it is also a magnificent example of bookmaking in itself, and librarians will be strongly tempted to order two copies—one for staff use and one for the rare-books collection! Designed by Barbara Holman, who also produced the beautiful hand-marbled paper used on the binding, this folio volume features numerous tipped-in examples of actual library publications, with additional examples tucked in a back pocket. It was printed by Graham Mackintosh on Curtis Rag paper in an edition of 350 copies. The book contains 67 pages of text, plus a Foreword by Lawrence Clark Powell. (Price, \$45.00; available from John Howell—Books, 434 Post Street, San Francisco, Calif. 94102.)

THE SECOND Annual Book Sale conducted by the Friends of the San Francisco Public Library will be held in April 1966, during National Library Week. Books, records, prints—both used and new—are sought by the Friends for the Sale.

Collection boxes have been placed in every Branch Library in the city and in the Main Library in Civic Center. The Friends ask that donations be deposited at any of the libraries, or that a call be made to the office of the Friends, KL 8-3770, to arrange for pick-up of heavy loads.

Funds raised through the Book Sale benefit the San Francisco Public Library.

THE ALLEN PRESS (Lewis & Dorothy Allen) at Kentfield, California, has just announced the completion of another of its de luxe folio limited editions which are produced entirely by hand. This one, their twenty-ninth, is *The Fall* by Albert Camus, the noted French author who was awarded the Nobel Prize for Literature in 1957. *The Fall*, an ingenious philosophical novel, was first published at Paris in 1956, and immediately translated into English by Justin O'Brien. The Allens' edition was hand-set in Goudy modern types; the paper is all-rag, mould-made Arches from France, printed damp on an 1830 handpress. Although this process involves countless hours of careful hand-work, it yields the advantages of character and permanence; in fact, there are only two or three presses in the world dedicated to producing books regularly and professionally by this method, and who also perform all the facets of book-making: designing, type-setting, printing, binding and publishing. Included in the present volume, which is printed in two colors throughout, are six almost full-page illustrations, and an elaborate title-page decoration: these are by Lewis Allen, and involve three to six colors using wood, linoleum, cloth and black line. The binding, by Dorothy Allen, is made up of five panels of all-rag Fabriano cover-paper from Italy. (The price is \$45.00 per copy.)

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WHEN A RENOWNED publisher marks his fiftieth anniversary in that fascinating business, there are many special dividends which accrue to the public. Alfred A. Knopf's colorful and remarkable career on the literary front has been beguilingly presented in a handsome two-volume edition just published by The Typophiles, New York. The Typophiles is largely Paul A. Bennett, and he has gathered for this edition about six hundred pages of the personal reminiscences and views of Mr. Knopf, with the appropriate title, *Portrait of a Publisher, 1915-1965*. Included are such subjects as Publishing and Publishers, the Design of Books, Friends and Authors, Autobiographical Essays, the American West and Conservation, and many recollections of AAK by noted writers, artists and publishers. These two volumes prove conclusively and warmly the statement that Knopf is "the most exciting personality in American book publishing, the individual who has done most in the last forty years to make taste in content and design of books a matter of economic as well as cultural importance."

For further news of the commemoration of Mr. Knopf's fiftieth anniversary, see the note under *Exhibitions* in this issue.

* * *

*The publication of this great work is an event in which all students
of western history should rejoice. — Allan Nevins*

HUBERT HOWE BANCROFT

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HERE is reproduced the earliest work of the famous navigator: a complete collection of charts, many folding, of the Newfoundland coast. The originals are so rare that only four perfect sets are known and two of these lack the general chart. The charts are superbly reproduced in collotype by the Meriden Gravure Co.

To accompany these plates there is a long and most illuminating text by R. A. Skelton, Superintendent of the Map Room of the British Museum, with eleven illustrations, mostly from hitherto untapped sources.

The charts are loose in a folder and together with the text are enclosed in a linen box with leather label, specially made in England.

365 copies, of which only 350 are for sale, have been printed at the Grabhorn Press. The price is \$60 plus 4 per cent sales tax to California residents.

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1899 HAROLD NORMAN 1965
SEEGER



 IT was typical of Harold Seeger that when he died suddenly in San Francisco on December 13, 1965, very few people knew very much about him. This self-effacement was no pose; Harold was a genuinely modest man. To establish simple facts about him, or about his work as a fine printer, or even about his skill as a hunter, was extremely difficult. He never discussed his own achievements, preferring to talk of the other people who shared in them and to whom he allowed the kudos and the acclaim.

The few facts that are known were gathered some years ago by Ruth Teiser for an article on the Bay Area Fine Printers for Roby Wentz's *Western Printer and Lithographer*. From this source I have borrowed much about Harold's early life as a printer, and I have added to it the few scraps of knowledge that have been my privilege to know.

Harold was born in Glenwood, Iowa, in 1899. He was one of four children—three boys and a girl. In 1912, Harold's family left Iowa for the Texas Panhandle where, at the age of thirteen, Harold entered the printing field as an apprentice in a weekly newspaper in the small town of Glazier. "Itchy feet" were characteristic of young printers in those days and Harold was no exception. He soon took to the road, which, strangely, led him back to Iowa—Kimballton, where he met Jim Kibbee and went to work for him. (Jim was the first of many Kibbees who became printers and who all eventually settled in San Francisco.)

When Jim Kibbee moved to San Francisco in 1917 to become the superintendent of the old Sunset Publishing Company, he sent for Harold. San Francisco was Harold's first big city, and he fell in love with it. But this romance didn't last long—it was interrupted by the war. Harold enlisted in the Army in January, 1918, and it was a year later that he returned to finish his apprenticeship at Sunset. Afterwards, he went to work for Haywood Hunt at Kennedy-ten Bosch.

Early in 1920, Harold met John Julius Johnck, a fellow Iowan who was then a partner in the printing firm of Johnck, Beran & Kibbee. (There were two Kibbees here—Jim's brothers Wallace, and Guy.)

In 1927, Harold joined with Johnck to form the present firm of Johnck & Seeger. And this story has been adequately told in the Book Club's recent *Portfolio of Book Club Printers, 1912-1962*. Still, very little is known of the fine printing of these two artist-craftsmen other than the work they produced for the Book Club.

The first three books of Johnck & Seeger to make the AIGA Fifty were: *Trackless Wind*, a book of poems by John Burton, 1930; *The Expedition into California of the Venerable Padre Junípero Serra*; edited by Douglas Watson in 1934; and Douglas Watson's *West Wind*, the life of Joseph Reddeford Walker, also in 1934.

Yet even before these triumphs, the firm had produced a series of charming and wholly delightful books on every conceivable subject. Some of these were printed privately for individuals or publishers; others were produced for the sheer joy of doing. The most memorable among these were *The Wind in the Lilacs*, by Harris Merton Lyon, with an original etching by Blanding Sloan as a frontispiece, 1929; *Vineyard Voices*, by Sara Bard Field, printed in three colors and bound (very professionally) by Freda Kennedy, 1930; Ella Young's charming *To a Little Princess*, 1930; *The Roxburghe Club*, a brief history of its first three years, 1931; *Arthur Putnam, Sculptor*, their most ambitious book to date (over 200 pages of text and illustrations) and one of their finest, 1932. And, as a tribute to San Francisco's first printer, Edward Cleveland Kemble, the partners published a book entitled *Yerba Buena-1846*. This was the first printing in book form of some of Kemble's reminiscences edited by Douglas Watson, 1935.

Virtually all of these books were the responsibility of John Julius Johnck. He was the senior partner, the artist and the designer. But in each there was a bit of

Harold Seeger. Harold was both an apt pupil and a superior craftsman. After John Julius' untimely death in 1936, the firm continued to print and to publish fine books, and these were designed by Harold Seeger. There were many outstanding books, some perhaps more interesting in design than others. If only four would be selected, they might be *The Miller's Tale*, a modern prose version of one of Chaucer's *Canterbury Tales*, by William Van Wyck, 1939; *I Remember, I Remember*, an account of the life of a little girl in San Francisco before the turn of the century—a privately printed book, 1939; *Mr. Whistler's Ten O'Clock*, the first book to bear the Black Vine Press imprint and one of the AIGA's Fifty, 1940; and *The Poet and the Messenger*, being poems of Milton Ray, and printed for the Pacific Book Company, 1946. These books not only have the character and the excellence of earlier Johnck & Seeger books, but in addition they possess a classic timelessness that, if anything, transcends the earlier books.

Perhaps only time will permit a full evaluation of Harold Seeger's contributions to the printer's art. For the present, his death has left a great void in the field of fine printing in San Francisco.



This memorial was written by Albert Sperisen and was printed by Lawton Kennedy, who with few exceptions has printed all of the books produced by Johnck & Seeger. This is a special insert printed expressly for the Book Club of California's Quarterly, Spring, 1966.